

# **FISAC-IRSF Rulebook**

## **Judging Manual**

**January 1<sup>st</sup> 2013**

**to**

**December 31<sup>st</sup> 2014**

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## CHAPTER 1

### JUDGES

#### Article 1 Terminology

When referring to a judge in this rule book, it is referring to a fully qualified Level 4 Judge. This means qualified to judge in the 4 events in the Masters, the 7 events in the Team Competition, for all styles of freestyle judging.

It is also permissible to combine two or more judges, each with Level 4 qualifications to judge in different areas, to equal one fully qualified Level 4 Judge. An example of this is - one judge qualified at Level 4 for a) only may combine with another judge qualified at Level 4 for b) only and with a third judge qualified at Level 4 for c) and d) only. The result of this combination of judges is one fully qualified Level 4 FISAC-IRSF Judge.

A judge only qualified in one of the following elements:

- a) Diff SR
- b) Diff DD
- c) Req Elements SR and DD and Mistake
- d) Presentation

is considered  $\frac{1}{4}$  of a Level 4 Judge. A judge having a valid certificate for at least two of these elements is considered as  $\frac{1}{2}$  of a Level 4 Judge.

Combining two  $\frac{1}{2}$  level 4 Judges only gives one fully qualified judge if all judges' elements are covered by those two judges. Combining two  $\frac{1}{4}$  level 4 Judges only gives one half qualified judge if at least two of the four Judges' elements are covered by those two judges.

After passing the exam, each individual judge is expected to train himself / herself regularly and to be familiar with the updates on rules, competitions and the skills list.

#### Article 2 Registration of Judges

##### Section 1 Reasons for becoming a judge

Each individual person can be a judge in a competition for three reasons:

- a. As a request from FISAC-IRSF.
- b. As a request of the judge himself / herself.
- c. As accompanying judge for a competing team or individual.

##### Section 2 Judging requirements of a country

When registering one or more teams and/or individual skippers to participate in one or more competitions, each country is required to register accompanying judges for the respective competition day(s). The required number of judges (according to the above mentioned definition) on **each** competition day, on which the country is participating, is as follows:

- One fully qualified FISAC-IRSF level 4 judge per two teams or 1.5 individual skippers (rounded up to a whole number)  
or
- One half qualified FISAC-IRSF level 4 judge per team or 3 individual skippers.

To ensure that there is a reasonable balance of judges between countries, the maximum number of fully qualified judges that a country needs to provide per competition day is normally limited to six, independent of how many teams or individual skippers are competing on the day in question.

Each judge can commit to more than one day of judging. Each country that registers is required to submit a judge registration form before the final registration deadline in which the qualifications for each judge being registered, together with the days on which each judge is available, must be specified.

If a country fails to fulfil their responsibility then a \$US250 fine for each missing judge **per event** will be imposed by FISAC-IRSF on that country. As an example: missing 1 judge for a team

doing the Overall Team Championship will result in a fine of \$US 1500. Failure to pay the penalty will result in immediate disqualification of those competitors from the World Championships.

FISAC-IRSF will supply all countries with a list of certified judges. A country is not allowed to send judges from other countries to judge for their own country **without permission from FISAC-IRSF**.

Every country that is participating in the World Cup is required to supply one FISAC-IRSF qualified World Cup judge. This person must have followed at least one full judge's course and must have at least 6 years of experience in rope skipping as a coach, a competitor, a judge or a combination of the sorts.

Countries that are competing for the first time do not have to supply any judges, **but are required to actively participate in any judges course and in any judges exam that takes place during the event, in order to gain FISAC-IRSF level 4 qualified judges for the next international competition.**

### Section 3 Illness of a Judge

In the case of illness of a judge, it is the responsibility of the respective National Rope Skipping Organization to arrange a substitute judge **with suitable qualifications**. Failure to try to do so will mean that the FISAC-IRSF World Championship Organising Committee will arrange the substitute judge and the costs will be paid by the National Rope Skipping Organization to FISAC-IRSF for failing to fulfil their responsibility. Failure to pay the penalty will result in immediate disqualification of those competitors from the World Championships.

### Section 4 Assignment of Judges

Each judge will be assigned by the Tournament/Competition Committee.

### Section 5 Judges Meeting

Prior to every competition (Masters, Teams and World Cup) a Judges, Coaches and Team Managers meeting will be held. During this meeting all relevant information and recent changes to the rules will be communicated and explained. It is mandatory for all judges to attend this meeting Coaches and Team Managers are strongly advised to attend. During the Judge's meeting all judges will be given the same directions and information to make the Judging Panel as balanced as possible. If any judges fail to attend this meeting they may not be given permission to judge at the 2014 World Championships.

## Article 3 Number of Officials per Event

The MINIMUM number of officials is

Speed and Power:

- 1 Head Judge and 2 Speed Judges per speed station

Freestyle Single Rope:

- 1 Head Judge,
- 5 Difficulty Judges,
- 5 Presentation Judges,
- 3 Mistake Judges and
- 3 Required Elements Judges

Freestyle Double Dutch:

- 1 Head Judge,
- 5 Difficulty Judges,

- 5 Presentation Judges,
- 3 Mistake Judges and
- 3 Required Elements Judges

## Article 4 Responsibilities of Judges

### Section 1 Replacement of a Judge

Once the competition begins, the Head Judge at a freestyle field is not to talk to or influence the judges in any way.

If the Head Judge notices one of the judges not performing as expected, then that judge can be replaced but only at the conclusion of a series of freestyles from a division and gender category so that each team or skipper in that series would be judged by the same judges.

### Section 2 Head Judge Responsibilities

The Head Judge is responsible for:

- Checking the length of the rope(s) in the world Cup only
- Announcing and recording time and space violations in speed and freestyle events
- The recording of the 3 skills per skipper in both Double Dutch Single Freestyle and Double Dutch Pairs freestyle
- Counting Misses

### Section 3 Misses

The Head Judge and the 3 Mistake Judges are all equally responsible for recording misses in the freestyle events.

The final deduction for misses is determined by averaging the remaining misses' scores after removing the highest and lowest scores.

Misses in the World Cup are recorded by three (3) separate judges and the final deduction is the average of these three scores. Again all three judges have equal importance

## Article 5 The Uniform

The judging uniform shall consist of navy blue shorts / jeans / pants and a collared white T-shirt which cannot have a team name or a logo other than the FISAC-IRSF-logo and the FISAC-IRSF corporate sponsor's logo. FISAC will supply the certified judges with a white collared t-shirt.

## CHAPTER 2 SCORING THE ROUTINES.

### Article 1 Judging Procedure of Masters and Team Freestyles

#### Section 1 Single Rope

##### **Difficulty (50%)**

Skills range from Level 1 to Level 6.

In Masters:

For every level 2 skill one gets  $3/(1.5*1.5*1.5)$  points with a max of 10 points. For every level 3 skill one gets  $3/(1.5*1.5)$  point with a maximum of 20 points. For every level 4 skill one gets 3/1.5 points with a maximum of 30. For every level 5 skill one gets 3 points. For every level 6 skill one gets  $3*1.5$  points. An excess of level 3 (4) skills can be converted into 1.5 level 2 (3) skills for each level 3 (4) skill.

In Teams:

For every level 2 skill one gets  $3.5/(1.5*1.5*1.5)$  points with a max of 10 points. For every level 3 skill one gets  $3.5/(1.5*1.5)$  point with a maximum of 20 points. For every level 4 skill one gets 3.5/1.5 points with a maximum of 30. For every level 5 skill one gets 3.5 points. For every level 6 skill one gets  $3.5*1.5$  points. An excess of level 3 (4) skills can be converted into 1.5 level 2 (3) skills for each level 3 (4) skill.

##### **Required elements (10%)**

The Required Elements Judge checks that all required elements were successfully performed.:

##### **Presentation (40%)**

The Presentation Judge looks for

- Use of music (on the beat and using accents) (15%)
- Movement (spatial and positional) (5%)
- Form of the body and execution (10%)
- Impression: entertainment value, originality, special moves, spectacular (10%)

#### Section 2 Double Dutch

##### **Difficulty Judge (50%)**

Skills range from Level 1 to Level 5.

For every level 2 skill one gets  $3/(1.5*1.5*1.5)$  point with a max of 10 points. For every level 3 skill one gets  $3/(1.5*1.5)$  point with a maximum of 20 points. For every level 4 skill one gets 3/1.5 points with a maximum of 30. For every level 5 skill one gets 3 points. An excess of level 3 (4) skills can be converted into 1.5 level 2 (3) skills for each level 3 (4) skill.

##### **Required elements (10%)**

The Required Elements Judge checks that all required elements were successfully performed.

##### **Presentation Judge (40%)**

The Presentation Judge looks for

- Use of music (on the beat and using accents) (15%)
- Form of the body/rope, execution, (7.5%)

- Movement (spatial and positional) (2.5%)
- Impression: entertainment value, originality, special moves, spectacular (10%)
- Dynamic interaction (special switches, fancy feet together, giant wheel, ...) (5%)

## Section 3 World Cup

### **Difficulty Judge (40%)**

The Difficulty Judge looks for:

- Skill level (8%)
- Jumping Elements (8%)
- Jumping Styles (8%)
- Interaction (8%)
- Transitions (8%)

### **Creativity Judge (40%)**

The Creativity Judge looks for:

- Technical quality (10%)
- Form (10%)
- Use of music (10%)
- Originality (10%)

### **Entertainment Judge (20%)**

The Entertainment Judge looks for:

- Entertainment value (5%)
- Fluency (5%)
- Attention to detail (5%)
- Audience Interaction (5%)

## Article 2 Deductions

### Section 1 Misses

There are two types of misses: minor and major.

After a miss, the rope must be jumped once successfully before another miss can be counted. There is no limit to the number of misses judges can give.

A minor miss results in a deduction of 12.5 points from the total score of a freestyle routine (with a maximum score of 500).

A major miss results in a deduction of 25 points from the total score of a freestyle routine (with a maximum score of 500). World Cup mistakes: A major mistake is a mistake in which at least half of the active team is involved OR ANY mistake which would last longer than 4 seconds if you would want to continue. All other mistakes are considered minor.

Example:

12 active members (2 sets of DD) and one set misses = major mistake

6 active members (3 sets of two Wheel) and one set makes mistake = minor mistake

12 active members (all SR) and 3 make a mistake independently = 3 minor mistakes

12 active members (4 sets of 3 wheel) one set makes mistake, but would take 5 seconds to undo all the ropes and start again = major mistake-

Half of the points of the total amount of deductions due to misses will be deducted from the diff score and the other half from the crea score.

## Section 2. Space Violations

### **Freestyle:**

Each time a skipper steps outside the border(s) of the competition area before the end of the routine he/she will receive a space violation punishable as a minor miss. Skills performed outside the 12 x 12 meters area will not be judged until the skipper has re-entered the competition square on the Freestyle floor. Remark: if the music is still playing, the freestyle has not finished. Walking out of the field while the music is still playing and 'time' has not been called out results in one space violation per skipper that walks out. The music will only be stopped after 'time' has been called out by the Head Judge.

### **Speed:**

The Head Judge will stop and reposition any skipper who moves out of their designated area and counting will recommence as soon as the skipper has re-entered their area. Timing will not be stopped.

### **World Cup:**

If the facility is too small the Tournament Committee may decide to waive the penalty for space violations. If the facility is large enough, a space violation will only be given if a skipper is actively involved in the routine but outside the competition area.

## Section 3. Time Violations

### **Freestyle:**

No judging is permitted after "TIME" is called at 75.0 seconds. A time violation is punishable as a major miss and is given to a routine lasting less than 60 seconds and more than 75 seconds.

### **Triple Under:**

If a skipper does not start the first triple under within 15 seconds of "You may begin." being called, then 5 triple unders will be deducted from the raw score. If the skipper does not start within 15 seconds of "You may begin." being called for the second attempt then they will not be permitted to continue with the second attempt.

## Section 4. Additional Violation

All turners must become jumpers in freestyle Double Dutch and do a minimum of three (3) skills IN the ropes for the routine to be valid. Violation of this rule will be punished as a major miss for each skipper who does not fulfill this requirement. This will be judged by the Head Judge.

# Article 3 Calculation of scores

## Section 1 General Information

All the judges scores will be entered onto the prepared score sheet. If there is an ambiguous case between the number circled and the number written down, the judge will be contacted to make clarification. Clarification can only on mathematical error not judging errors.

Raw speed scores may be given to the skippers after they have completed their event. However, these scores are unofficial and may be corrected between notifying the skipper and the presentation of the final results.

All score sheets will be checked manually by two additional officials. All scores will be entered into two separate computer systems by two different officials. The entry of the scores in the computer system is checked for accuracy by a third system, which will subtract the entry on system one from the entry on system two. If the difference is zero (0) then the entries are correct.

All calculations will be made as far as four digits after the point. This means that the calculations will be accurate to one-ten-thousand-of-a-point (= 0.0001).

All published calculated scores will be shown as far as two digits after the point. This means they will be accurate to one-hundred-of-a-point (= 0.01).

The Championship Director will release the official results of a FISAC-IRSF Championship after all verifications and authorizations are complete.

## Section 2 Calculating Speed and Triple Under Scores

The three (3) score-sheets for Speed or Triple Unders are collected and all scores are entered in the system.

The two closest scores will be averaged (T) - and if the three scores are equally separated, the advantage goes to the skipper so that the two highest scores are averaged. (For example 133, 135, 137 →  $(135 + 137) / 2 = 136$  T = 136)

If the scores from a field consistently vary by more than 5 (between the highest and lowest the scores), a notification should be given by the Head Judge representing the field where this occurs to the Tournament Director.

If a speed or triple under score differs by more than three (3) between each judge (for example 80, 84 and 88) the skipper can request a reskip only if no video evidence can be provided by FISAC. If the reskip option is taken, it will be the reskip score which is recorded. If the reskip option is not taken, the score which is recorded is the average of the two closest scores (in the example this would be 86). During the reskip two additional speed counters will be used to check the counting capabilities of the three original counters. In case FISAC has video evidence, the video will be judged by the same speed counters and two additional speed counters as soon as convenient during or directly after the competition. The score from this video will be taken as the final score.

All the deductions are averaged (W) and subtracted from T.

This score will be multiplied by a factor to determine the final score Y.

This factor is 1 for every event except for 30 second speed when it is 5, Single Rope Speed and Double Under Relay when it is 3 and Double Dutch Speed relay when the number is 2.

## Section 3 Calculating Freestyle Scores

The Freestyle score sheets are collected from each judge and all the scores are entered in the system.

### **Difficulty Scores**

The highest and lowest scores (with a maximum of 100) of the 5 Difficulty Judges are dropped leaving 3 scores - a, b and c. These scores are then averaged and multiplied by 2,5 (with a maximum of 250) and called T1.

### **Presentation Scores**

The highest and lowest scores (with a maximum of 40) of the 5 Presentation Judges are dropped leaving 3 scores - a, b and c which are then averaged and multiplied by 5 (with a maximum of 200) and called T2.

### **Required elements**

The three scores are averaged (with a maximum of 10 points), multiplied by 5 (with a maximum of 50) and called T3

### **Creativity Score**

The T2 and T3 scores are added together resulting in the Creativity score T4

### **Mistakes**

Each minor (major) mistake results in a deduction of 12.5 (25) points. The highest and lowest mistake scores of the 3 Mistake Judges and the Head Judge are dropped leaving 2 scores – a, b which are then averaged. These mistake points are then added to the mistake points from time violation space violation and less than 3 skills in DD resulting in the total mistake points T5. Half of the total mistake points are deducted from the Difficulty score (T1) and the other half from the Creativity score (T4).

### **Final Freestyle Scores**

The maximum score for a freestyle ( $T1 + T4 - T5$ ) is 500 points. The final Difficulty score after mistake deduction ( $T1 - T5/2$ ) and the final Creativity score after mistake deduction ( $T4 - T5/2$ ) are both divided by 25 and displayed as unofficial values (from 0.00 to 10.00) shortly after the corresponding freestyle.

The final freestyle score will be multiplied by 2 for the Master Freestyle.

## **Section 4 Calculating the World Cup Scores**

The highest and lowest scores of the 5 Difficulty Judges are dropped leaving three (3) scores, each with a maximum of 40 points.

These scores are averaged and called X.

The highest and lowest scores of the 5 Creativity and Entertainment Judges are dropped leaving three (3) scores, each with a maximum of 60 points. These scores are averaged and called Y.

The misses are counted by 3 separate judges. Each major miss results in a 1.0 deduction and each minor miss results in a deduction of 0.5 point from the total score of 100. These 3 scores are averaged and called Z.

The Head Judge's score sheet is taken with extra deductions such as space and time violations noted and this is called B.

The final score A = X + Y - Z - B.

The winner is the team with the highest score A. The team with the second highest score is awarded second place.

## **Article 4 The Results**

### **Speed events:**

The person/team with the highest score for an event has a ranking of 1, the second best score has a ranking of 2, and so on.

**Freestyles:** The ranking both for creativity and difficulty is calculated. The average determines the ranking for this event (example: ranking 18 for difficulty and 5 for creativity gives ranking 11.5 for this event).

In case of a tie (of an event, a difficulty ranking, a creativity ranking) of m skippers on the n'th place all these skippers will be awarded the n'th place and the next best skipper will be awarded n+m'th place. Exception for the freestyle medals: a tie in the total freestyle ranking (11.5 in the above example) will be broken by the overall score of the freestyle.

**Masters:** In order to determine the final ranking of all competitors in more than one event, The individual ranking values for Creativity and Difficulty are added together and compared to create the freestyle ranking numbers (1,2,3,...). These freestyle ranking numbers are added twice to the 30 sec and 3 min ranking numbers to create the overall ranking sum. The final overall ranking (1,2,3,...) is created based on the ranking sum (e.g 2 x freestyle ranking + 30 sec ranking + 3 min ranking). Consequently, each event has ranking numbers 1,2,3,... shown in the overall results sheet which is easy for everyone to understand.

**Teams:** In order to determine the final ranking of all competitors in more than one event the ranking values for Creativity and Difficulty for each freestyle event are added together and compared to create the freestyle ranking numbers (1,2,3,...). The freestyle ranking numbers (1,2,3,...) of each of the four freestyles are added together with the ranking numbers (1,2,3,...) of the two speed events. The overall ranking number (1,2,3,...) is then based on the sum of the 6 event ranking numbers.

The person or team with the lowest total ranking is the winner. The person or team with the second lowest total ranking is awarded second place

Only the results from individual skippers or teams who competed in all the 3 individual or 6 team events are taken into account when calculating the ranking for the overall placing.

The team or skipper with the highest score of all the competitors in his/her/their age and gender category for a certain event is declared the winner of this event and is called for instance FISAC-IRSF World Youth Tournament 30 Seconds Speed Champion.

## Article 5 Tournament Tie

In case of a tournament tie, the tie will be broken according to the following list of results, looking for the highest score of the named event:

### Masters

- Step 1 Overall score
- Step 2 Freestyle score
- Step 3 Speed 3 minutes
- Step 4 Speed 30 seconds

### Team

- Step 1 Overall score
- Step 2 Double Dutch Pair Freestyle
- Step 3 Double Dutch Single Freestyle
- Step 4 Single Rope Team Freestyle
- Step 5 Single Rope Pairs Freestyle
- Step 6 Double Dutch Speed Relay
- Step 7 Single Rope Speed Relay

### World Cup

- Step 1 The total ranking score (ranking of all Difficulty and all Creativity/Entertainment Judges added)
- Step 2 The difficulty score
- Step 3 The creativity score
- Step 4 The total ranking of difficulty
- Step 5 The total ranking of creativity

## CHAPTER 3

### JUDGING FREESTYLES IN DETAIL

#### PART A

#### SINGLE ROPE

##### Article 1 Single Rope Difficulty (50%)

###### Section 1 Repeated skill

- a) A repeated skill is NEVER credited again unless it is a cross and only if this cross is done in a different combination from the first combination or if the cross is done as an isolated skill.
- b) Basic footwork is level 1.

###### Section 2 Judging Crosses

- a) The basic criss-cross is a level 1 skill.
- b) Any cross with one or both arms under the leg or behind the back is level 2. For example toad, EB, AS, CL, inverse toad, elephant toad, weave, inverse weave, TS, KN, caboose cross, crougar, and caboose.
- c) A backwards cross with both arms behind the back such as AS, CL or TS is level 3 as is any jump with a squeezed handle.
- d) As some crosses such as the caboose cross, inverse T-toad and the T-toad are extremely difficult to jump out of forwards, the jump out from these skills is credited as Level 3
- e) A Transition jump such as changing from one cross under one leg and then switching to a cross under the other leg within one rotation of the rope is a level 4 skill. For example, an inverse toad with the right leg up to a regular toad with the left leg up, crougar left to crougar right and toad left to toad right.
- f) A cross-cross combination increases the difficulty by one level such as toad (Left arm in front) to elephant (Right arm in front) is level 2-3, TS (Left arm in front) to AS (Right arm in front) is 2-3. A combination is only considered a cross-cross if the rope is not jumped in a basic jump between both crosses, such as toad to AS which is 2-2. Rules in this paragraph do not apply to a criss-cross.
- g) A cross-cross of the same skill increases the difficulty by 2 levels unless the cross is a level 1 cross. Examples of the same skill increasing by 2 are forwards TS-TS, AS-AS, CL-CL, elephant-elephant are all level 2-4 and a backwards TS-TS, AS-AS, CL-CL are all level 3-5.

###### Section 3 Judging Multiples

- a) A multiple under is when a rope rotates more than once around the skipper's body and the skipper's feet do not touch the floor until the last rotation is completed. The jumper has to jump over the last rotation. If the multiple under begins with a side swing the skipper's feet must be off the floor immediately after the rope touches the floor during the first side swing. If not, the level of the multiple will decrease by one.
- b) A basic double under is a level 1, a triple under is a level 2 and a quadruple under is a level 3 skill and so on.
- c) The only Level 1 skill that can increase the difficulty level of a multi under is the criss-cross and any multiple under that contains a criss-cross will have the difficulty level increased by one.
- d) Landing a multi under in a level 2 skill increases difficulty level by one, landing in a level 3 skill increases the difficulty level by 2 and landing in a level 4 skill increases the difficulty level by 3.
- e) If a level 2 skill is fully completed while doing a multiple, then the difficulty level of the multiple under increases by 2. If a level 3 skill is fully completed while doing a multiple, then the difficulty level of the multiple under increases by 3 and so on.

- f) If a multiple under is done with a full rotation along the vertical axis then one level is added to the multiple under.
- g) If any of the points from C to E above are combined into one multiple, the skill level is determined by adding to the level of the multi under A, B, C, and D minus one.

## Section 4 Judging Gymnastics and Power Skills

- a) Any gymnastics moves when the rope does not go around the skipper's body will be judged as a level 1 skill.
- b) B. The difficulty of the rope movement will be increased by at least one level when it is performed during a gymnastic or power skill because the body is in or goes into or comes out of a restricted position such as a power or gymnastic skill.
- c) One level is added to the rope movement for coming out of a push-up, frog, split, crabs, or doing a cartwheel, round-off, roll or similar moves, if the rope is jumped. For example coming out of a regular frog is level 2 and a frog to CL is level 3.
- d) One level is added to the rope movement for going into a push-up, frog, split, crabs..., if the rope is jumped. For example a double under frog is level 2, a triple under split is level 3, a TS double into push-up is level 4, AS into push-up is level 3,... Two extra levels is added if going immediately into an inverted position of the body (example: AS into frog is level 5)
- e) Two levels are added to the rope movement for coming out of a one handed push-up, one handed frog, front flip, back flip or similar moves. For example, coming out of a one handed frog is level 3, a front flip is level 3.
- f) Two levels are added for going into a one handed push-up, one handed frog. For example: going to double under one handed push is level 3, a double under with cross falling into one handed push-up is level 4.
- g) Coming out of a power backwards, with the rope initially in front, adds three levels to the rope movement. Example: coming out of push-up backwards is level 4, backwards kamikaze is level 5, coming out of frog backwards into push-up is level 5.
- h) Three levels are added to the rope movement for fully completed aerials. For example a normal back tuck is level 4 but a back tug with a double under including cross would be level 5.
- i) Going from one restricted position of the body immediately to a similar or another restricted position will increase the difficulty level of the rope movement by two extra levels. For example a regular kamikaze is level 4 but doing both skills on one hand increases the level by one level again ie starting and ending a kamikaze on one hand would be level 5.

## Section 5 Judging Releases

### **Level 2**

The skipper catches one handle of the rope which is moving across the floor or around a body part.

The skipper catches one handle of the rope which is moving through the air in an incomplete revolution.

### **Level 3**

After the rope completes a revolution in the air the skipper catches one handle of the rope as it is moving through the air.

The skipper simultaneously catches the two handles of the rope but the rope does not complete a full revolution in the air.

### **Level 4**

The skipper catches the two handles of the rope which are moving through the air, after the rope has made a complete revolution in the air.

The skipper catches one handle of the rope as it is moving through the air with one hand in a restricted position such as under the leg or behind the back after the rope has made a complete revolution in the air.

Whilst in the air the skipper catches a handle of the rope which is moving through the air made a full revolution and brings the rope under the body before landing. If after catching and before landing, a skill is being performed, credit will be given for this skill as well as to the release.

#### **Level 5**

After the rope makes a complete revolution in the air the skipper simultaneously catches both handles of the rope as it is moving through the air but with one hand in a restricted position such as under the leg or behind the back.

After the rope has completed one revolution in the air the skipper catches one handle with the body already in a restricted position that limits the movement of the hands such as in a frog or an aerial.

#### **Level 6**

Every release that is even more complicated is a level 6 skill.

### **Section 6 Judging Pairs Interaction**

- a) The difficulty level of the single rope skill which is being performed in the pairs interaction is increased by one level. For example a traveller with cross is a level 2 skill, a traveller with a push-up is a level 3 skill and a traveller with a double under toad is a level 4 skill.
- b) The degree of difficulty of the pairs interaction is only as difficult as the single rope skill being performed at the time if one of the skippers is not jumping the rope AND if the handle held by that skipper is not in a restricted position.

### **Article 2 Single Rope Presentation (40%)**

In addition to the 50% score for difficulty, the freestyle routines are judged by Presentation Judges (40%) and Required Elements Judges (10%)

### **Section 1 The Presentation Judge**

The Presentation Judge is responsible for judging the use of music (on the beat and using accents) (15%), the movement (spatial and positional) (5%), the form of the body and execution (10%) and finally the impression and entertainment value, originality, how spectacular the routine was (10%).

### **Section 2 Judging the Use of Music (15%)**

#### **a) Skipping to the Beat**

Fifty percent of the total points for 'Use of Music' is for skipping to the beat of the music. The percentage of the total freestyle time jumped to the beat reflects the score for 'jumping the beat'.

#### **b) Using the Music**

The remaining fifty percent of the total points for 'Use of Music' is awarded for using the music. An example of this is performing a special move such as a triple under or double bounce at a special moment or a recognisable time in the piece of music selected.

0	the skippers did not use the music
0.5 – 3.5	the skippers used the music 1 to 5 times
4.0 – 7.5	the skippers used the music 6 to 10 times
8.0 – 10	the skippers used the music more than 10 times

### Section 3 Movement (5%)

‘Movement’ is awarded for continuously moving. The amount of time they were moving considerably reflects the score for movement.

### Section 4 Form of the Body and Execution (10%)

Deduction will be made for every skill not well performed or lack of good posture (like jumping with head downwards all the time) and skipping style.

### Section 5 Overall Impression (10%)

What was the overall impression of the routine? Did the routine keep you engaged? Did you see a lot of creative and artistic skills? Were there any special, original or unique moves? Was the routine spectacular or stunning? Was the audience entertained? Would you keep watching this routine even if you didn’t have to?

## Article 3 Single Rope Required Elements (10%)

In order to get a maximum score for ‘single rope variation’ skippers need to do the following items:

- 2 clearly separated sets (= at least 3 skills in between that are not a series of crosses) of at least 4 different crosses, which are more difficult than the basic criss-cross, in single bounce or multiples, but not combined (2 points)
- 2 clearly separated sets (= at least 3 skills in between that are not a series of multiples) of at least 4 different triples or faster (2 points)
- 2 different gymnastics (2 points)
- 2 different powers (2 points) (note: going into and coming out is not considered as 2 power skills)
- 2 times at least 4 skills done backwards (2 points)
- 2 releases (2 points)

In pair and team freestyle, pairs interactions are required as well: 2 clearly separated different pairs interactions.

The total amount of points (max for master is 12 and for team is 14) is recalculated to 10% of the total score of the freestyle, by multiplying the raw score by 50/12 for master freestyle and 50/14 for team freestyle.

## PART B DOUBLE DUTCH

## Article 1 Double Dutch Difficulty (50%)

### Section 1 The Snapshot

Each and every time a new skill is performed, credit is given simultaneously to both the difficulty of the skill and the difficulty of the turning. In other words, a snapshot is the skills the skippers or those not holding a rope and the turners or those holding two ropes are doing at that particular moment and each different skill results in a new snapshot. The level of difficulty of the snapshot is the sum of the turner and the skipper difficulty levels.

### Section 2 Scoring the Turning

There are only two different ways of turning ropes that will be counted by the Difficulty Judges.

- a) Skills performed when the ropes are turning in a different direction such as in normal Double Dutch, Irish Double Dutch or Snappers will be scored.
- b) Skills performed when the ropes are turning in the same direction but with a phase difference of at least 90 degrees such as in the middle of Chinese Wheel will be scored.
- c) Skills done in a single Double Dutch rope (both ropes turn in the same direction without a phase difference) will not be scored.
- d) A repeated jumper skill or repeated transition such as from a frog to push-up will only be scored a second time for difficulty if the turning was done in the other way of turning (see A and B for the 2 different ways of turning) for the repetition.

### Section 3 Judging Double Dutch Single Freestyle

- a) **Level 1:** Basic footwork, for example side straddle, forward straddle, and so on, excluding the basic jump or similar one-jump moves, which do not get credit.
- b) **Level 2:** Going into or coming out of a special position of the body. Examples of this are: going into frog, going into push-up, exiting from a frog, going into a split, going into crab and so on. A regular push-up, a push-up with legs open, with one leg in the air, and with crossed legs are all considered as the same skill.
- c) **Level 3:** This is the transition from one special position of the body to a different special position of the body. Examples of these transitions are: the transition from frog to push-up, the transition from push-up to split, the transition from split to split, the transition from push-up to push-up.
- d) However, exiting from a special body position does not become a level 3 skill, even if it is done after a combination of skills.
- e) A gymnastic skill is judged differently. The level 2 gymnastics are skills such as a round-off and a roll. The level 3 skills are skills such as front flip, back flip, kip,... All aerials are **level 4**.

### Section 4 Judging Double Dutch Pairs Freestyle

A team can only get credit for a skill if all skippers are actively involved.

#### **Level 1:**

A team can be given a level 1 score for a snapshot if

- both skippers perform the same level 1 skill
- both skippers perform different level 1 skills
- one person does a level 2 (or 3) jumping skill and the other does a level 1 skill

#### **Level 2:**

A team can be given a level 2 score for a snapshot if

- both skippers in the ropes perform the same level 2 skill
- both skippers perform different level 2 skills in the ropes
- one skipper does a level 3 jumping skill and the other skipper does a level 2 jumping skill

#### **Level 3:**

A team can be given a level 3 score for a snapshot if

- both skippers perform the same level 3 skills in the ropes
- both skippers perform different level 3 skills in the ropes

All forms of 'leap frog' / 'jumping on people' are level 2.

One level higher if physical contact but not helping each other due to this contact (example: friend mule kick, sebi, mule kick on top of push-up,...). Only applicable if skills done by both jumpers are each at least level 2.

Assisting a person (example: throwing person into a salto is level 3): one level lower than the skill itself.

Going over or under each other while doing a at least level 2 skill: plus one level (example: subway).

Salto over a level 2 skill is level 4.

## Section 5 Judging the Turners

- a) The turners score one level if the rope that is jumped by the skipper(s) is turned with one restricted hand when it is jumped or immediately after the jump (example. One turner turning in crougar).
- b) The turners score two levels if the rope that is jumped by the skipper(s) is turned with two restricted hands when it is jumped or immediately after the jump (example. Two turners turning in crougar).
- c) If a turner continues turning the rope in a restricted position, credit will only be given for the first time the rope is jumped in that restricted position and at that speed, i.e. single, double, triple, quadruple. This is also applicable for the basic jump in Chinese wheel.
- d) The turners get one level for turning a double, two levels for turning a triple or a quadruple, and three levels for turning faster than a quadruple under.
- e) If a multiple is turned with restricted hands, the turners get additional credit for the restricted turning. The rope which is most restricted in the multiple determines the amount of extra levels because of the limitation while turning.
- f) Landing in a skill whilst the turners are turning a triple or quadruple under increases the skill level by 2 unless the skill is a level 1 skill.
- g) Landing in a skill whilst the turners are turning more than a quadruple under increases the skill level by 3 unless the skill is a level 1 skill.
- h) The turners get one level for jumping the rope such as in jump through or Chinese wheel. If a turner continues jumping in the same manner without changing the restriction or speed, credit will only be given for the first time the rope is jumped by the turner.
- i) If the turners restrict their hands while jumping the rope (or going to restrict just after the jump) they get extra levels in addition to the extra level for jumping. In case of jumping in Chinese wheel, only the turner who jumps gets one (two) extra level(s) if one (two) of his hands is (are) restricted when jumping the rope.
- j) A release which is caught is level 3. A release caught in a restricted position is level 4. However, if the routine does not continue fluently after the catch, then the level of difficulty is decreased by one.

## Article 2 Double Dutch Presentation (40%)

In addition to the 50% score for difficulty, the freestyle routines are judged by a Presentation Judge (40%) and a Required Elements Judge (10%)

The Presentation Judge is responsible for judging the use of music (on the beat and using accents) (15%), the movement (spatial and positional) (2.5%), the form of the body/rope and execution (7.5%), the interaction (5%) and finally the impression and entertainment value, originality, how spectacular the routine was (10%).

## Section 1 Judging the Use of Music (15%)

- a) Skipping to the Beat

Fifty percent of the total points for 'Use of Music' is for skipping to the beat of the music. The percentage of the total freestyle time jumped to the beat reflects the score for 'jumping the beat'.

b) Using the Music

The remaining fifty percent of the total points for 'Use of Music' is awarded for using the music. An example of this is performing a special move such as a triple under or double bounce at a special moment or a recognisable time in the piece of music selected.

0	the skippers did not use the music
0.5 – 3.5	the skippers used the music 1 to 5 times
4.0 – 7.5	the skippers used the music 6 to 10 times
8.0 – 10	the skippers used the music more than 10 times

## Section 2 Movement (2.5%)

'Movement' is awarded for continuously moving. The percentages of the time they were moving reflects the score for movement.

## Section 3 Form of the Body/Rope and Execution (7.5%)

Deduction will be made for every skill not well performed or lack of good posture and skipping style or when the rope does not turn in a fluent way (except when a miss is deducted).

## Section 4 Overall Impression (10%)

What was the overall impression of the routine? Did the routine keep you engaged? Did you see a lot of creative and artistic skills? Were there any special, original or unique moves? Was the routine spectacular or stunning? Was the audience entertained? Would you keep watching this routine if you didn't have to?

## Section 5 Interaction (5%)

Is the routine made up of each jumper just doing a few individual skills or is there interaction between the skippers? Interaction can be all the skippers doing fancy feet, easy or complicated switches, giant wheel, turners interacting with skippers, subway, ...

0 %	the skippers did not interact
0.1 – 2 %	there was a small amount of interaction between the skippers
2 – 4 %	there were several interactions between the skippers
4 – 5 %	there were several complicated interactions between the skippers

## Article 3 Double Dutch requirements (10%)

In order to get no deduction for lack of 'Double Dutch requirements' the team needs to do the following items:

- 2 power skill series of at least 4 power skills (2 points)
- 2 gymnastics skills (2 points)
- 4 speed changes (fancy feet or multiples) (4points)

The total amount of points (max 8) is recalculated to 10% of the total score of the freestyle by multiplying the raw score by 50/8.

## CHAPTER 4

### JUDGING THE WORLD CUP IN DETAIL

#### Article 1 General Information

There must be a minimum of four (4) countries to enable the competition to take place.

There will be one team per country and the performance time is 4.00 – 8.00 minutes.

A team can consist of a minimum of 8 skippers to a maximum of 16 skippers.

It is the percentage of active skippers throughout the performance which determines the score, not the number of skippers.

The score for the World Cup performance is the sum of the difficulty and creativity scores minus the misses. Each major miss results in a deduction of 1 point from the total score of 100 and each minor miss results in a deduction of 0.5 points from the total score of 100.

The misses are counted by 3 separate judges. The three Misses Judges must also decide if and when a rope brakes during the performance and whether that team can have a second attempt at their performance.

World Cup mistakes: A major mistake is a mistake in which at least half of the active team is involved OR ANY mistake which would last longer than 4 seconds if you would want to continue. All other mistakes are considered minor.

Example:

12 active members (2 sets of DD) and one set misses = major mistake

6 active members (3 sets of two Wheel) and one set makes mistake = minor mistake

12 active members (all SR) and 3 make a mistake independently = 3 minor mistakes

12 active members (4 sets of 3 wheel) one set makes mistake, but would take 5 seconds to undo all the ropes and start again = major mistake

If the judges do decide the team can have a second attempt, they should notify the coach immediately, if possible during the performance. The coach should then immediately decide, again, if possible, during the performance, whether to stop at that moment or to continue and relinquish the right to have a re-skip. If the option of a re-skip is taken by the coach, then the score of the second performance will be the final score.

Points are awarded out of 10 for each sub-section based on the level of mastery or performance displayed, where:

- 0-2 is Basic
- 3-4 is Elementary
- 5-6 is Intermediate
- 7-8 is Advanced
- 9-10 is Outstanding

#### Execution

Each team is to complete a routine to music demonstrating a variety of smoothly linked rope skipping elements. Each element should be choreographed with the music in mind and should be performed by as many team members as possible, with as few misses as possible. Teams should strive to complete a polished, energetic and innovative performance that highlights an endless variety of difficult rope skipping elements and skills.

The routine should include, but should not be limited by, the following elements of Rope Skipping - Single Rope, Double Dutch, Long Rope, Traveller and Chinese Wheel with maximum involvement by all team members with any length of rope, except where specified. New forms of rope skipping are also encouraged but not essential.

Points are awarded for the overall difficulty and complexity of rope skipping skills, inclusion of multiple jumping elements, the scope of jumping styles, & complexity of jumper interactions and transitions. The use of music is compulsory and must be used to fit the routine in all aspects. In other words the skipping should enhance the effects of the music and the music should enhance the effects of the rope skipping.

**Part A Difficulty (40%)**

SKILL LEVEL	10 points possible
JUMPING ELEMENTS	10 points possible
JUMPING STYLES	10 points possible
INTERACTION	10 points possible
TRANSITIONS	10 points possible
(Sub)Total:	50 points possible – scaled to 40%

**Part B Creativity (40%)**

TECHNICAL QUALITY	10 points possible
FORM	10 points possible
ORIGINALITY	10 points possible
USE OF MUSIC	10 points possible
(Sub)Total:	40 points possible – scaled to 40%

**Part C Entertainment and Presentation (20%)**

ENTERTAINMENT VALUE	10 points possible
FLUENCY	10 points possible
ATTENTION TO DETAIL	10 points possible
AUDIENCE INTERACTION	10 points possible
(Sub)Total:	40 points possible – scaled to 20%

## PART A

### Difficulty – 40%

#### Article 2 Skill level - 10 points possible

Skills do not have to be performed at the same time by all participants to receive credit, although the overall effect must be obviously choreographed and planned. If different skills or elements are completed simultaneously, each aspect should complement the other. Teams will receive more credit if more participants are active in completing the skills or routine and greater credit is given when participants add a higher degree of difficulty to the skills or routine.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Skill Level</b> How difficult are the skills performed and how many jumpers are demonstrating this level of difficulty?	Mostly basic skills are performed by the group.	A mixture of basic and intermediate skills are performed by most of the group.	The majority of the routine is composed of intermediate skills.	Some skippers perform advanced skills and the majority of the group demonstrates mastery of intermediate skills.	Advanced skills are performed consistently by the majority of the group (not necessarily at the same time).

#### Article 3 Jumping Elements - 10 points possible

Teams may decide to spend more time on one element than another, may perform different elements simultaneously, or, may include entirely new elements. Elements (such as single rope, Chinese Wheel, Double Dutch, etc) do not have to be completed in isolation. Difficulty increases as elements are integrated (for example: Single Rope inside of Double Dutch or Chinese Wheel inside of Long ropes). Though there is no deduction for not including a particular element, teams score is higher when they show an ability to use many elements at an advanced level. The purpose is that audiences are introduced to the wide spectrum of the possibilities in rope skipping.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Jumping Elements</b> Has the audience been exposed to a wide spectrum of high level elements? such as; single rope, Double Dutch, long rope, Chinese wheel, traveller, etc.	The performance highlights only a few elements in rope skipping.  -or-  Most elements are demonstrated, but only at a basic level.		Most traditional elements are demonstrated (single rope, Double Dutch, long rope, Chinese wheel, traveller, etc).  Most elements are demonstrated at an intermediate level.		Innovative elements are integrated with the traditional elements.  Most elements are demonstrated at an advanced level.

## Article 4 Jumping Styles - 10 points possible

The purpose is that the audience sees many styles of jumping and that athletes are versatile in the styles they can jump. Teams that demonstrate a variety of difficult skill styles (cross combinations, multiple-unders, powers, switches, timing and directional changes, etc.) will be scored higher than teams that show proficiency in only a few styles.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Variety of Jumping Styles</b>  Has the audience been exposed to a wide spectrum of high level jumping styles? (such as; cross combos, power, rope manipulations, rope releases, switches, turner involvement, multiple unders, power, etc.)	Few jumping styles are demonstrated.  The skill level across the jumping styles is mostly basic and intermediate.  Individual athletes do not demonstrate versatility in jumping styles.		Several jumping styles are demonstrated.  The skill level across the jumping styles is mostly intermediate.  Athletes show versatility (they are able to both turn and jump various styles).		Most jumping styles are demonstrated, new styles may be introduced.  The skill level across the jumping styles is mostly advanced.  All jumpers show advanced skill levels across various jumping and turning styles.

## Article 5 Interaction - 10 points possible

The more interconnected the jumpers are (for example, holding each others ropes, turning for others, maintaining various timing, switching positions, etc.) the more difficult the routine is.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Interaction</b>  How interconnected are the athletes during the performance?	Infrequent and basic interaction between jumpers.  During most of the routine, a miss by one jumper would not impact other jumpers.	More frequent, basic interaction between jumpers.	Frequent intermediate level interactions between jumpers.  During some parts of the routine, a miss by one jumper would impact many jumpers.	Frequent interaction between jumpers that includes some advanced skills.	Jumpers are constantly interacting with others during complicated sequences involving advanced skills.  During most of the routine, a miss by one jumper would impact many jumpers.

## Article 6 Transitions - 10 points possible

Transitions from one element to another should not interrupt the flow of the routine. Transitions can be very simple and unimpressive, or very complicated, risky, and impressive.

Transitions include all skippers actively moving throughout the routine, never does a judge see one person standing and “waiting” for a sequence, all skippers are actively preparing, moving and progressing the smoothness of the show.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Transitions</b> How smoothly do the athletes change from one element to another? How difficult are the transitions?	Transitions between different elements are either easy, or, the ropes stop between elements.	Only a few easy transitions between elements are performed while the ropes are moving.	Transitions between elements are intermediate in level.	A mixture of intermediate and advanced transitions is present.	Seamless and complicated transitions are displayed throughout the performance.

## PART B

### Creativity 40 %

#### Article 1 Technical quality - 10 points

Skills do not have to be performed at the same time by all participants to receive credit, although, the overall effect must be obviously choreographed and planned. If different skills or elements are completed simultaneously, each aspect should complement the other.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Synchronicity</b> Is the group synchronized (or together) throughout the performance?	Most team members are out of sync most of the time.	Some team members are out of sync.	Some team members are out of sync some of the time.	Occasional lack of synchronicity does not detract from the performance.  Differing synchronization of skippers is viewed as planned.	Every team member is completely synchronized the majority of the performance, except where choreography dictates otherwise.

#### Article 2 Form – 10 points

Points are given for the form in which skills and formations are completed.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Jumping Form</b> Do the jumpers perform skills in a visually pleasing way? (Pointed toes, straight posture, etc.)	Most skills are performed in a sloppy manner.	A few skills are performed nicely, but most are sloppy.	Some skills are performed using good form, but other skills are performed using bad form.	Most skills are performed using good form, with only a few breaks of imperfect form.	All skills are performed using excellent form. Even difficult skills look aesthetically pleasing and smooth.
<b>Precision of Formations &amp; Movements</b>  What is the frequency, precision, and overall effect of the formations and movement?	Little attempt is made to execute straight lines or precise geometric formations.	The routine has some formations.  The formations are untidy.	Formations and lines are recognizable though not perfect.	Many formations are present during the routine.  Minor breaks in formation do not detract from the performance.	The routine constantly flows from one geometric formation to the other.  Formations are recognizable, precise, and aesthetically pleasing.

### Article 3 Originality – 10 points

The use of imaginative or unique skills, elements, formations, transitions, and combinations.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Originality</b>  How creative, original, and innovative is the routine?	Much of the routine was boring or repetitious.	The routine highlighted a few innovative skills, elements, formations, transitions, or combinations.	Many unique skills, elements, formations, or transitions were presented or combined in an original way.	The entire routine was innovative. It contained many surprising and new skills, elements, formations, transitions, and combinations.	Entire performance is innovative, displaying many creative and original skills, formations, transitions, and elements that complement each other.

### Article 4 Use of music – 10 points

Music selection should enhance the rope skipping choreography and the rope skipping should enhance the music.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
<b>Music</b>  Does the music and jumping match?  How powerful is the choreography?	No effort has been made to choreograph the routine to the music.  The music is simply in the background.	The routine mostly fits with the music.  The choreography is not particularly impressive (it is bland).	Most of the routine fits with the music.  The choreography highlights a few aspects of the performance.	All of the routine is choreographed to the music.  Some moments are particularly moving.	The choreography of the routine perfectly matches the music.  The choreography is particularly moving and the resulting effect is that both the music and the skipping are enhanced.
<b>Pace/Style changes</b>  Does the music and rope skipping have a variety of paces and styles?	The performance has a variety of rope skipping pace and style changes, but these do not match the music.	The rope skipping pace and style changes are only loosely tied to music.	Some of the pace and style changes match the music.	Most of the rope skipping pace and style changes match the music.	There are many changes in pace and style. The rope skipping pace and style changes enhance the impact of the music, and visa versa.

## PART C

### Entertainment and Presentation – 20%

- Entertainment Value – 10 points
- Fluency – 10 points
- Attention to Detail – 10 points
- Audience Interaction – 10 points

The routine should be entertaining to watch. Were you overwhelmed by the routine? Did the competitors make an effort to interact with the audience? Were you amused by the competitors? Did you find it boring? Did the competitors seem to enjoy themselves?

The overall presentation is also part of this topic. A fluent demonstration from the start until the end which was done with ease adds to the entertainment factor. Was attention given to details? Were there any breaks in the routine or did everything flow?

Category	<b>BASIC</b> <b>(0-8)</b>	<b>ELEMENTARY</b> <b>(9-16)</b>	<b>INTERMEDIATE</b> <b>(17-24)</b>	<b>ADVANCED</b> <b>(25-32)</b>	<b>OUTSTANDING</b> <b>(32-40)</b>
How entertained were you? Were you bored?	You were bored watching the routine.		The routine looked OK but you were only excited about it occasionally.		You were at the edge of your seat during the entire performance.
Was it fluent from start till end?	It was not fluent and there was no interaction with the audience.		The competitors tried to interact with or entertain the audience occasionally.		You were entertained the whole time.
Was attention given to details?	No entertainment value.		Some consideration was given to the details.		All the details were thought through.
Was there interaction with the audience?					